

THE
MAID of the OAKS
as perform'd at DRURY LANE THEATRE,
AND LORD STANLEY'S FETE CHAMPETRE;

Composed by
J. H. Bartholomew.



Price 10/6.

LONDON Printed for LONGMAN, LUKEY and C^o No 26, Cheapside & J. JOHNSTON, in the Strand.
where may be had, the Election, Golden Pippin, Christmas Tale, & all the English Operas.





ACT I .

Pastoral Symphony	2.
Come away to Champetre	6.

ACT II .

Come sing round my favorite tree	6.
Hitherye fwains with dance and fong	8.
Dance (first)	11.

ACT IV .

Pastoral Symphony and Minuets	28.
Breezes that attend the spring	31.
Come rouze from your trances	35.
Country dance	38.

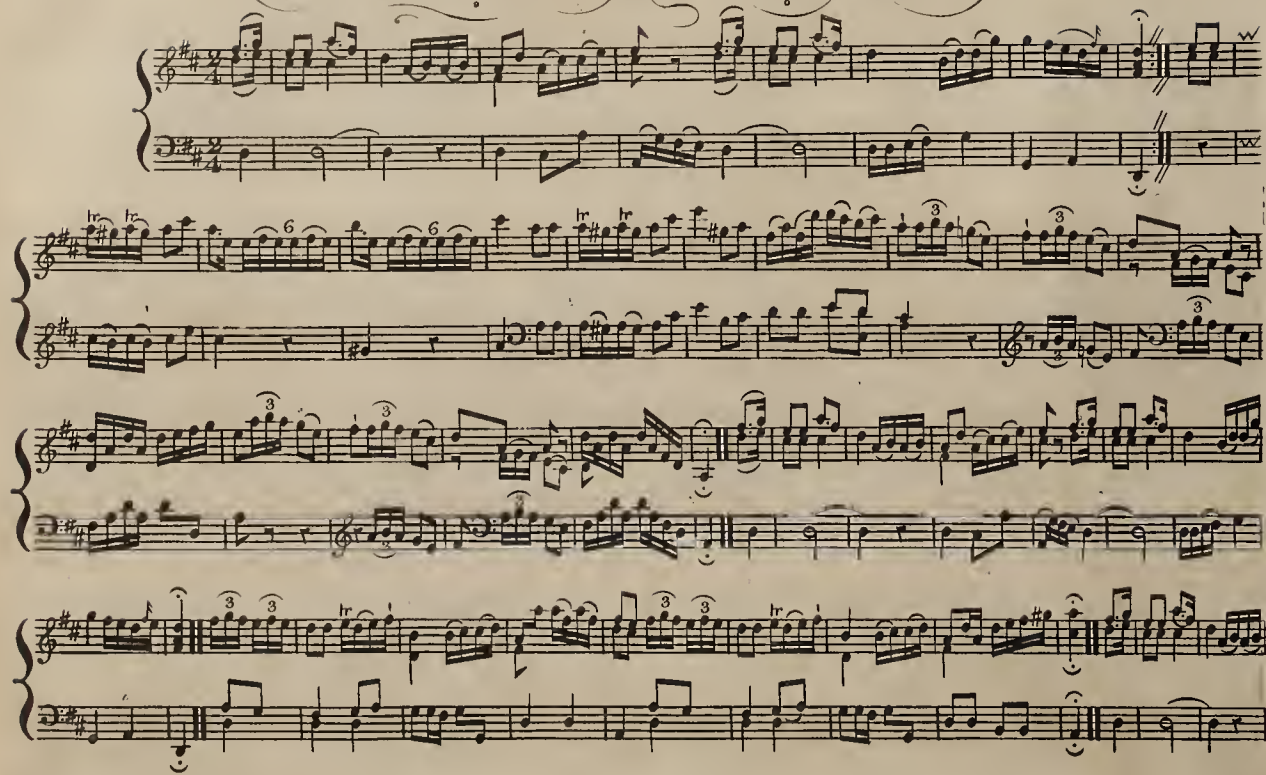
ACT V .

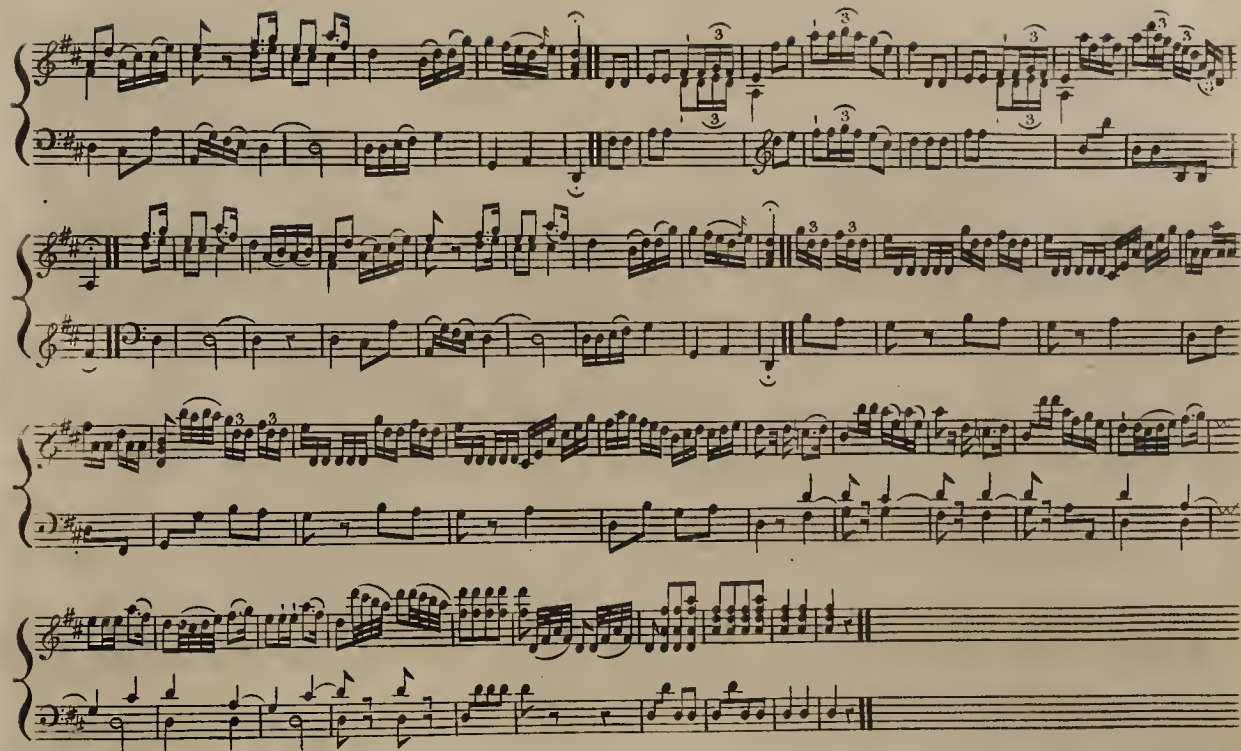
Simon why so lost in wonder	38.
Make room my good neighbours	40.
Ye fine fangled folks	42.
March	46.
Dance	54.

The following airs were perform'd at Lord Stanloy's FETE CHAMPETRE .

Shepherd why so lost in gazing	46
Grace and strength	48
The lilly shrinks	50.
Peacefull olive	51.
Sweet Nightingale	52.

N.B. A few Airs in this Piece which were not compos'd by M^r Barthelemon have the Names of their Authors prefix'd to them .

PASTORAL OVERTURE



O D A U B

ACT I.

M.^r Moody

5

Irish Air.

Not too fast

Allegretto.

Come a . way to Champe . tre cham . pe . tre come all a . way to work at champe . tre is no thing at all but play , I

Chorus.

know nothing of it so nothing more will I say but cham . pe . tre for e . ver for e . ver & aye I say then a . way to champetre champetre come

all a . way to work at champetre is nothing at all but play I know nothing of it so nothing more will I say but champetre for e . ver for

II.

IV.

e . ver and aye I say.

You may guess what a sight for it never has yet been seen. Such crowds, and confusion, such uproar, and such delight,
Heav'n blefs her sweet face 'tis a sight for the lovely Queen. With lamps hung by thousands to turn the day into night,
For Lords and for Earls and for Gentlefolks small too, There will be Russians, Turks, Prussians & Dutchmen, so bright & gay,
And all the busy beau monde who have nothing at all to do. And they'll all be so fine they'll have nothing at all to say.
Cho^s Come away to champetre &c. Come away to champetre &c.

III.

V.

While tis light you'll see nothing, but when darker oh then ^{you'll see} A
That the Darker it is, the more lighter twill surely be, May no Crabbed Critic come here with their Jibes or Jokes,
The Moon and the Stars faith, may twinkle & go to bed, If they did I could make the dear Creatures soon change their notes,
We can make better moonshine Im sure then they ^{made} ever A Was my little black brush but to Sweep Clean their noisy Throats.
Come away to champetre &c. Come away to champetre &c.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 8/8. The score is written on a grand staff with a treble clef for the voice and a bass clef for the piano. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The voice part is a simple melody. The score is written in a single system, with the piano part on the bottom staff and the voice part on the top staff. The piano part has a key signature of one flat and a time signature of 8/8. The voice part has a key signature of one flat and a time signature of 8/8. The score is written in a single system, with the piano part on the bottom staff and the voice part on the top staff. The piano part has a key signature of one flat and a time signature of 8/8. The voice part has a key signature of one flat and a time signature of 8/8.

Musical score for the song "Come sing round my favorite tree." The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody begins with a treble clef and a key signature of one flat. The lyrics "Come sing round my favorite tree. Ye" are written below the staff. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like "pp." (pianissimo). The score is presented in a single system.

songsters that vi. sit the grove. 'twas the haunt of my Shepherd and me. and the bark is a re. cord of

love. Sing round my fa-vorite tree come ye songsters that vi-sit the grove twas the haunt of my

shepherd and me. twas the haunt of my shepherd and me. and the bark is a record of love and the

Bark is a record of love. Re-clind on the turf by my side he

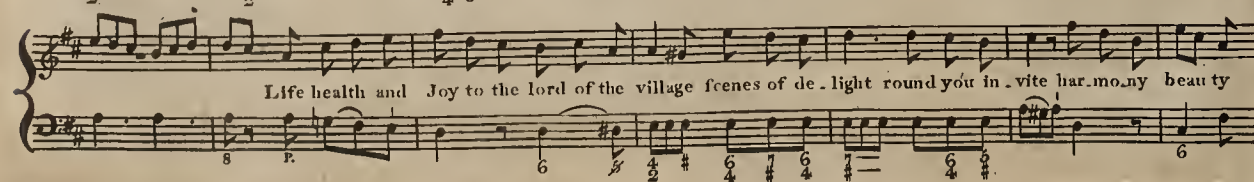
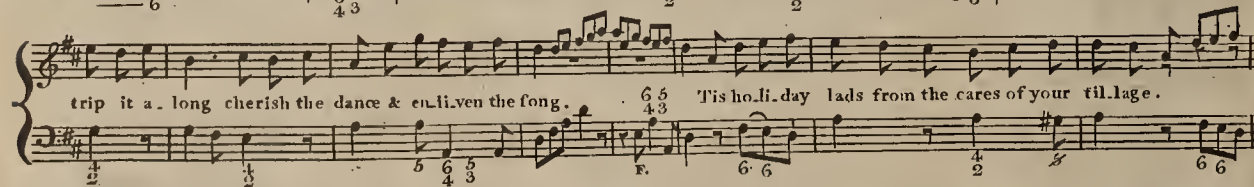
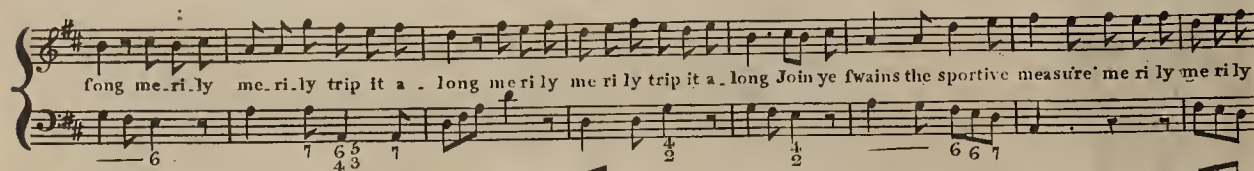
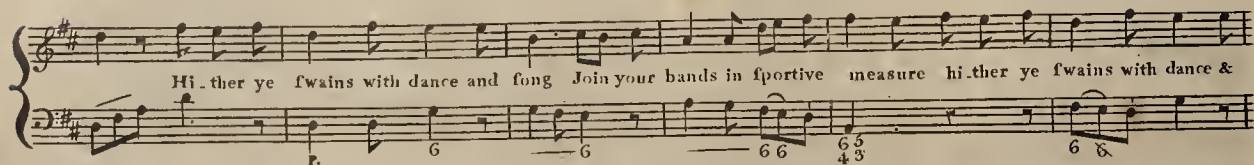
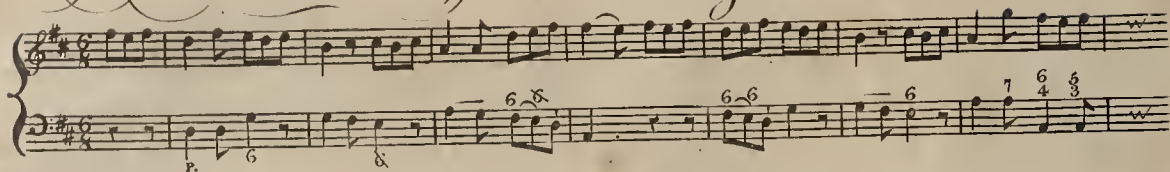
ten-der ly pleaded his cause I on-ly with blushes re-plied I on-ly with blufhes re-plied

and the Night-in-gale filld up the pause. the Night-in-gale filld up the pause.

Come sing. Da Capo

Piano

QUAUDVILLE, W. Vernon & W. Smith



CHORUS

love and pleasure har.mo.ny beauty love and pleasure Me.ri.ly me.ri.ly trip it a . long Join your bands in sportive

measure me.ri.ly me.ri.ly trip it a . long cherish the dance and en.li ven the song Hither ye Nymphs and scatter a .

round e . ve . ry sweet the spring dis . clo . ses hither ye Nymphs and scatter them round with the bloom of the hour e .

- na . mel the ground. The feast of the day is de . vo . ted to beauty.

Sorrow is treason and pleasure a du . ty Love shall preside fo . ve . reign guide fetter his wings with links of

CHORUS

Ro-ses fetter his wings with links of ro-ses Hither ye Nymphs and scat-ter a-round e-ve-ry sweet the spring dis-closes hither ye Nymphs and scat-ter a-round with the bloom of the hour e-na-mel the ground.

The musical score consists of two systems, each with a treble and bass staff. The key signature is one sharp (F#). The first system contains the lyrics 'Ro-ses fetter his wings with links of ro-ses Hither ye Nymphs and scat-ter a-round e-ve-ry sweet the spring dis-'. The second system contains 'closes hither ye Nymphs and scat-ter a-round with the bloom of the hour e-na-mel the ground.' Fingerings are indicated by numbers 1-5 below the notes. The piece ends with a double bar line.

II.

Lafses and lads with dance and fong,
 Join your bands in sportive measure;
 Lafses and lads with dance and fong,
 Merily, merily trip it along:
 An hour of youth is worth ages of reason,
 'Tis the sunshine of life, take the gift of the season,
 Scenes of delight,
 Round you invite,
 Harmony, beauty, love, and pleasure.

I.st DANCE

M^{rs} Slingsby & Madame Widou

11

Allegro.

Bis.

Bis.

Da Capo

Allegro

P

For.

Minore

Minore

Passepied
Allegretto

Cresc

P

Minore.

Forte.

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/8. The first system is marked 'Minore.' and the second system is marked 'Forte.'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and a key signature change to two sharps (D major) in the final measure of the sixth system.

M.F.

Maggio

Cresc.

P.
Andantino.

Allegretto.

6 5 4 3 5 4 3 6 4/2 6 4/2 5

6 6 6 4 5 4/2 6

5 6 6 7 Fine 6 6 6 5 4 3 #

6 7 6 7

7 8 6 5 4 7 6 4 5 #2 8 6 5 4 7 6 4 5 #2

Da Capo

Allegro. :S: 4 3 6 5 7 2 8 6 6 4 5 6 1

7 8 6 6 7 4 7 8 6

6 7 6 4 5 6 4 5

Fine. 6 4 5

7 6 6 4 7 6 6 4 7

:S: :S: Al Segno

Unifs. Volti Subito

Handwritten musical score on six systems of grand staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and ornaments. Fingerings (1-5) and breath marks (tr) are present. The score includes several repeat signs with first and second endings. Performance instructions like "Allegro", "Cresc.", "Fine.", and "Da Capo" are written. Chord symbols (6, 6/4, 7/2, 8) and figured bass notation (b7, b4, 5/3, 4/2) are used throughout. The text "Pia al Segno Sino al Fine" and "Unif.?" are also visible.

Allegretto

Fine

The musical score is written for a single instrument, likely a lute or guitar, given the 6/8 time signature and the style of the notation. The key signature is G major, indicated by one sharp (F#). The tempo is marked 'Allegretto'. The piece begins with a treble clef and a 6/8 time signature. The first system is marked 'Allegretto'. The second system is marked 'Fine'. The notation includes various musical symbols such as notes, rests, and bar lines. There are some handwritten annotations, including 'S:' above the first staff of the first system and 'h' above several notes in the first and second systems. The piece ends with a double bar line and repeat dots in the sixth system.

Handwritten musical score for a piece in D minor, featuring six systems of staves. The notation includes treble and bass clefs, various musical notations (notes, rests, accidentals), and repeat signs. The piece concludes with a double bar line and a repeat sign. The key signature is D minor, indicated by two flats (B-flat and F-flat).

Systems of staves:

- System 1: Treble and Bass staves. Treble staff has a repeat sign and a fermata. Bass staff has a repeat sign.
- System 2: Treble and Bass staves. Treble staff has a repeat sign and a fermata. Bass staff has a repeat sign.
- System 3: Treble and Bass staves. Treble staff has a repeat sign and a fermata. Bass staff has a repeat sign.
- System 4: Treble and Bass staves. Treble staff has a repeat sign and a fermata. Bass staff has a repeat sign.
- System 5: Treble and Bass staves. Treble staff has a repeat sign and a fermata. Bass staff has a repeat sign.
- System 6: Treble and Bass staves. Treble staff has a repeat sign and a fermata. Bass staff has a repeat sign.

D. C. del Minore e dopo del Maggiore al Fine

Allegro

Dolce

For

Dolce

tr

tr

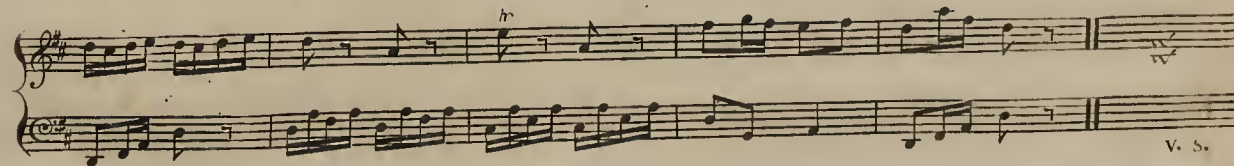
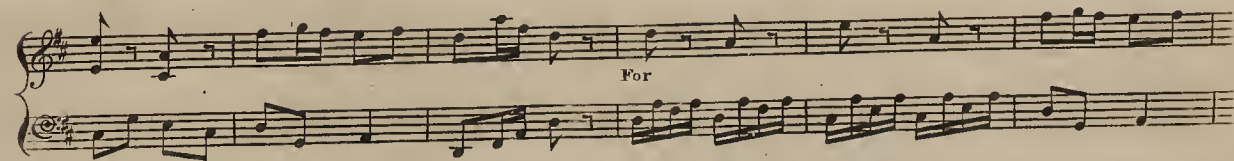
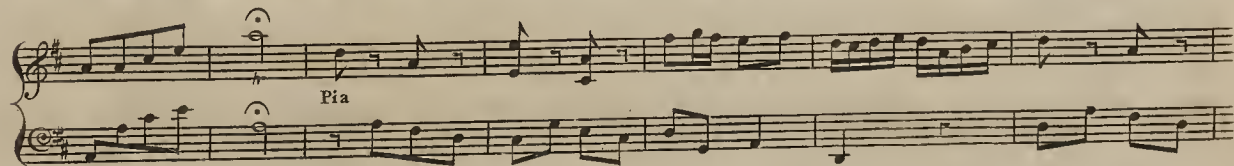
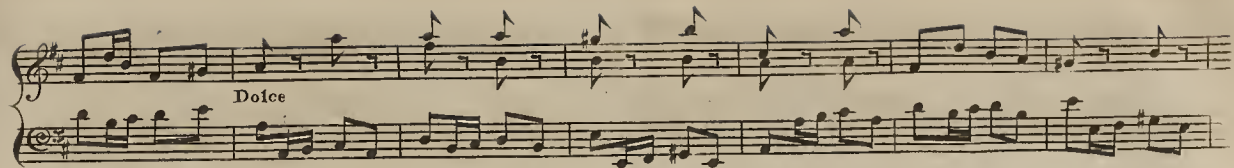
For

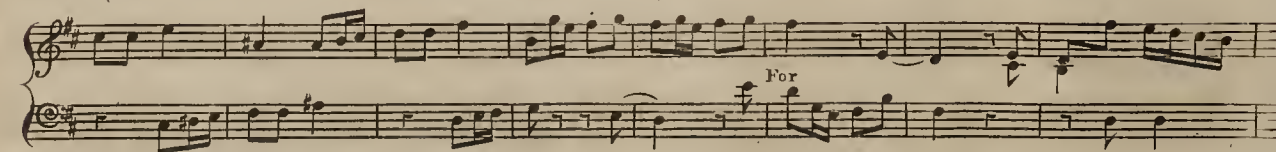
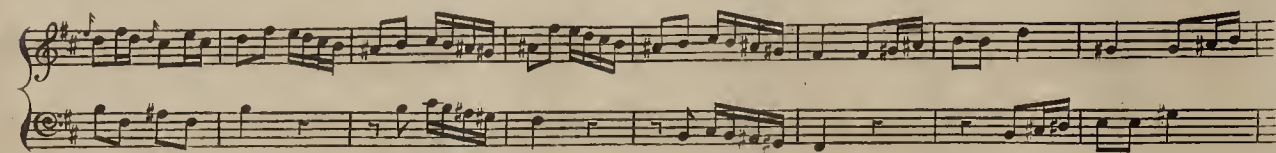
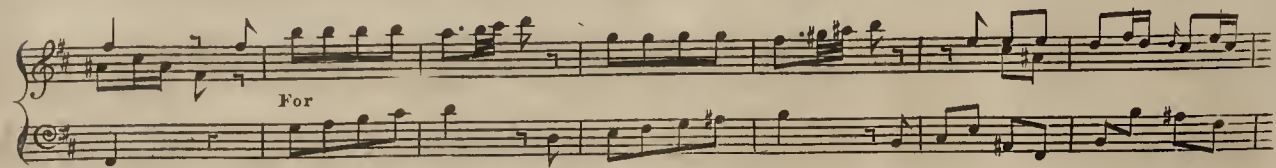
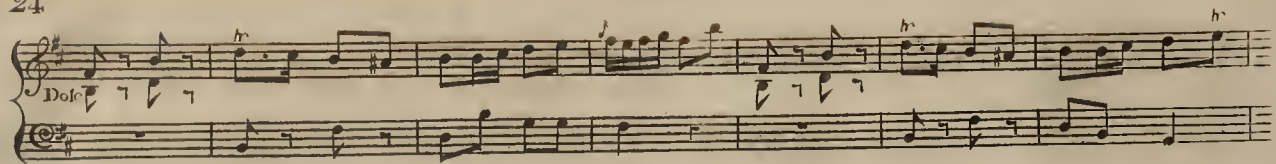
V. S.

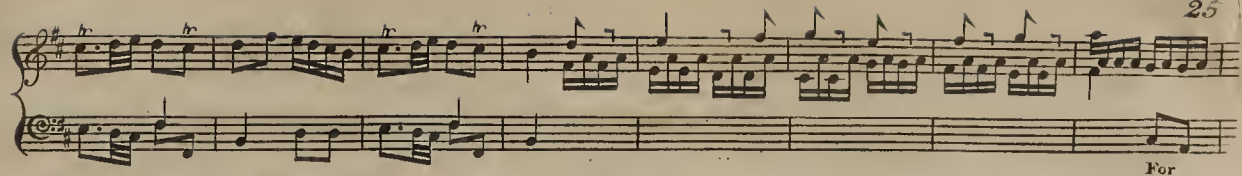
This page contains six systems of musical notation, each consisting of a treble and a bass staff joined by a brace. The key signature is two sharps (F# and C#). The notation includes various musical markings and dynamics:

- System 1:** The treble staff begins with the marking "Dolce". The bass staff has the marking "For" in the middle.
- System 2:** The treble staff begins with the marking "For".
- System 3:** The treble staff begins with the marking "Dolce".
- System 4:** The treble staff has the marking "For" in the middle.
- System 5:** The treble staff has the marking "Dolce" in the middle.
- System 6:** The treble staff has the marking "Dolce" in the middle.

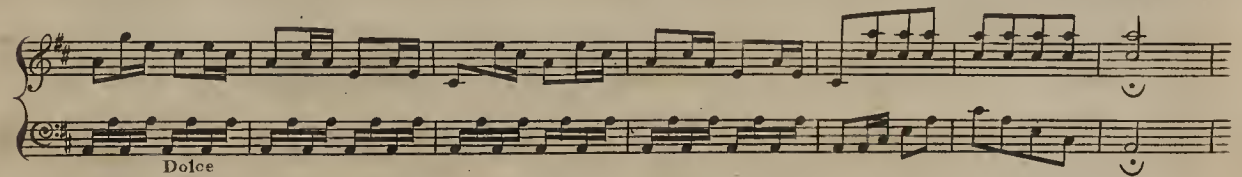
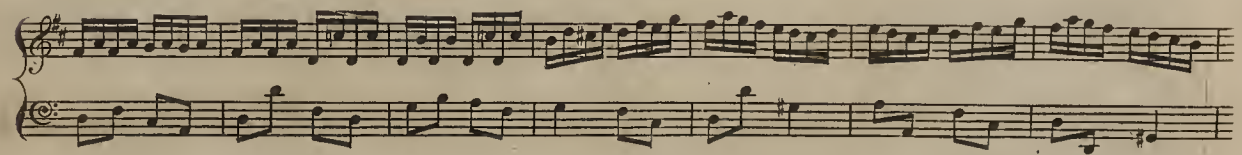
The music features a variety of note values, including eighth and sixteenth notes, as well as rests and accidentals. The overall style is characteristic of 19th-century piano music.



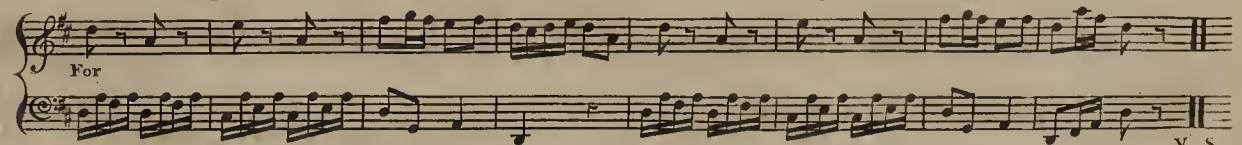
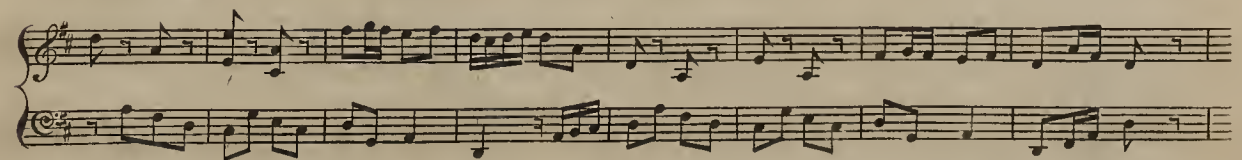




For



Dolce



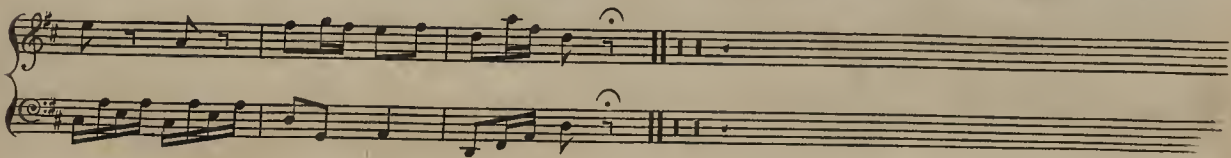
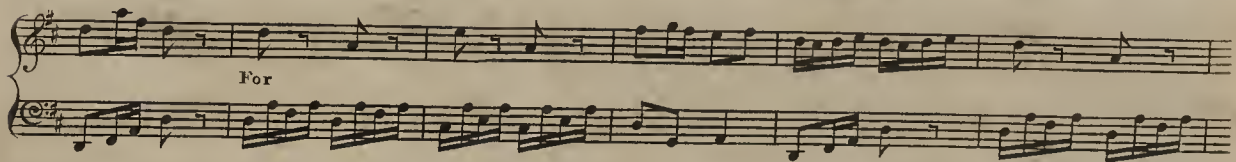
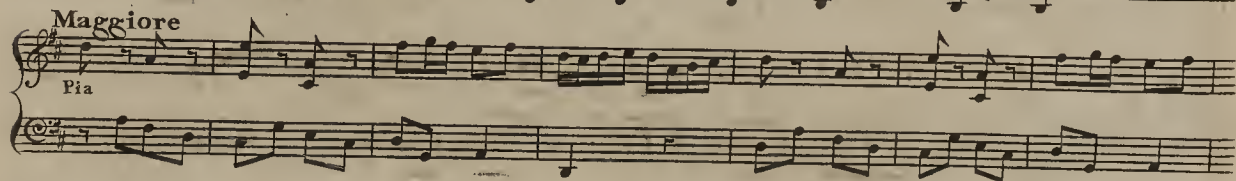
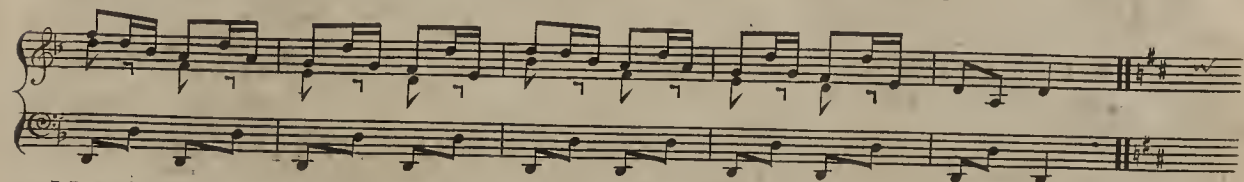
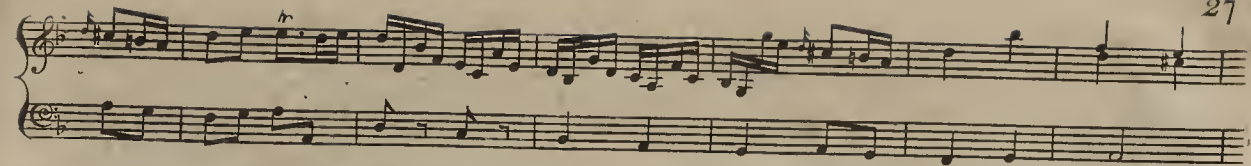
For

26 Minore

Dolce

For

This musical score is for a piece titled "26 Minore". It consists of five systems of piano accompaniment, each with a treble and bass staff. The music is written in 3/4 time and has a key signature of one sharp (F#). The first system is marked "Dolce". The fifth system is marked "For". The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings.



PASTORAL Symphony end of Act III.

This musical score is for the end of Act III of a Pastoral Symphony. It is written in 2/4 time and features a key signature of two flats (B-flat and E-flat). The score is arranged in three systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (p) dynamic marking. The second system includes a triplet of eighth notes marked with a '3' and a fermata. The third system also features a triplet of eighth notes marked with a '3'. The score concludes with a double bar line and a final cadence. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score on page 29, featuring six systems of grand staves (treble and bass clefs). The music is in B-flat major and 3/4 time. The notation includes various musical elements:

- System 1:** Treble staff has eighth-note patterns with triplets (marked '3'). Bass staff has quarter and eighth notes.
- System 2:** Treble staff has sixteenth-note runs. Bass staff has eighth-note patterns.
- System 3:** Treble staff has eighth-note patterns with a 'p' (piano) marking. Bass staff has quarter notes with a 'p' marking.
- System 4:** Treble staff has eighth-note patterns with a triplet (marked '3') and a 'hr' (harmonic) marking. Bass staff has quarter notes.
- System 5:** Treble staff has eighth-note patterns. Bass staff has quarter notes.
- System 6:** Treble staff has eighth-note patterns with a 'p' marking. Bass staff has quarter notes with a 'p' marking.

The score concludes with a double bar line and repeat signs in the final measures of both staves.

*Minuets**Primo*

The musical score is written for two parts, Primo and Secondo, in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The Primo part is written on a grand staff (treble and bass clefs) and the Secondo part is written on a grand staff. The score consists of five systems of music. The first system is the beginning of the piece. The second and third systems continue the melody and accompaniment. The fourth system shows the beginning of the Secondo part, which is written on a grand staff. The fifth system shows the end of the piece, with a double bar line and a repeat sign. The text "Da Capo al Primo" is written below the final system, indicating that the piece should be repeated from the beginning.

Secondo

Da Capo al Primo

Air & Chorus *ACT IV* *for the* *PROCESSION*

31

Alla Marcia.

Mrs Smith.

Breezes that at-tend the Spring bear the found on ro-sy wing waft the swelling notes a-way

Repeated for the Chorus

'tis Ma-ri-a's bri-dal day. Spread the ti-dings o'er the plain call a-round each maid and

twain dres'd in garlands fresh and gay 'tis Ma-ri-a's bri-dal day. Hence fus

pi-cion en-vy strife ev-ry Ill that poisons life skulking vice and specious art all that spoils or cheats the

Heart. Repeated for the Chorus

Here the chaste'n'd loves in-vite harmlefs dalliance pure de-light choral

son.net festive play 'tis Ma - ri - a's bri-dal day. M^r. Vernon

Plenty come with ceaselefs

hoard mirth to crown the evening board truth the nuptial bed to guard Joy and peace the bright re-ward

M^{rs}. Smith

But the chief in-vi - ted guest Health in ro - sy man-tle drest come and with thy lengthen'd

stay make her life a bri-dal day. CHORUS

But the chief in-vi - ted guest health in

F. FF. 6 5 6 4

50 (A) C T L E A) 2 M.^{rs} (Wrighten)

Allegretto.

Allegretto.

Come rouse from your trances the fly morn advances to

catch sluggish mortals in bed. let the horns Jo. cund note in the wind sweetly float while the

Fox from the brake lifts his head. now creeping now peeping now peeping now creeping the

Fox from the brake lifts his head.

Each a way to his steed your God, def's shall lead come fol-low my worshippers fol-low fol-low

fol-low fol-low fol-low. for the chase all pre-pare. see the hounds snuff the air.

hark hark to the huntsmans sweet hol-low hollow hark to the huntsmans sweet hol-low hol-low

hol-low hol-low hol-low. Hark Volti.

Jowler, hark Rover, see Reynard breaks co-ver the hunters fly o-ver the ground Now they fkin o'er the

plain now they dart down the lane and the hills woods and vallies re - sound. with splashing and dashing with

splashing and dashing the hills woods and vallies re - sound.

Then a - way with full speed your God-defs shall lead come follow my worship-pers

follow follow follow follow follow. for the Chace all pre-pare. see the hounds snuff the

Air

hark hark to the huntsman's sweet hol·low hol·low hark to the huntsman's sweet hol·low hol·low

hol·low hol·low hol·low.

Country Dance

PASTORAL DIALOGUE

2 M^{rs} Davies & M^{rs} SmithM^{rs} Smith.

Siciliana.

Cymon why so lost in wonder these are
folk of high de-gree if they're finer we are fonder love is wealth to you and me Phoebe stop and learn more
duty we're too lowly here to please Oh how splendor brightens beauty who'd not wish to be like these.

M^{rs} Smith. Prithee, Cymon, cease this gazing,
They're deceitfull, as they're fair,
M^r Davies. But their looks are all so pleasing,
Phoebe how can I forbear!
M^{rs} Smith. Cymon stop and learn more duty,
Mr. Davies. Honest freedom cant displease.

DUETTO.

He. Riches give new charms to beauty.
She. Riches give no charms to beauty.
He. Who'd not wish to be like these!
She. Who would wish to be like these!

(E)O(LLY) (M^r Vernon)

Allegro

Make room my good neighbours of

ev-ry de-gree my name it is Folly who does not know me of high ones and low ones of great and of small I've

been the com-pan-ion and friend of ye all where e-ver I come I drive a-way care and if there's a wed-ding I'm sure to be

there and if there's a wedding I'm sure to be there I'm here and there and ev-ry where all know me all know me let

Folly come no body's dumb prating prancing singing dancing running o'er with mirth & glee running o'er with mirth & glee running o'er with mirth and glee running o'er with mirth and glee Let Folly come no body's dumb prating prancing singing dancing running o'er with mirth and glee running o'er with mirth and glee running o'er with mirth and glee running o'er with mirth and glee.

Chorus. I

II.

From country Elections, I travel post haste,
 For there I am always the most busy guest;
 And whether it be in the country, or town,
 I'm hugg'd very close by the Cit and the Clown;
 The Courtier, the Patriot, the Turncoat, and all,
 If I do not sweeten breed nothing but gall.
 In here and there &c

III.

The Statesman without me unhappy would be,
 No lady so chaste but gallants it with me;
 The gravest of faces who physic the land,
 For all their grimaces shake me by the hand;
 At the playhouse a friend to the Author I sit,
 And clap in the gall'ry, the boxes, and pit.
 In here and there &c

FINALE

M^{rs} Smith M^{rs} Scott M^{rs} Davis & M^{rs} Vernon

Allegro

M^{rs} Davis (and Repeated by the Chorus ev'ry time)
 Ye fine fangled folks who from Ci-ties and Courts by your presence en-
 li-ven the fields ac-cept for your welcome our in-no-cent sports and the fruits that our in-dus-try yelds.
 No temples we raise to the I-dol of wealth no Al-tar to in-te-rest smokes to the bles-sing of love kind

Seasons and health is de - vo - ted the Feast of the Oaks. From the thicket and

M.^{rs} Scott (and Chorus)

the 2^d time)

plain each fa - vo - rite haunt the vil - lagers hasten a - way your en - cou - ra - ging smile is the bounty they want to com -

- pensate the toils of the day The milk maid a - bandons her pail and her cow in the fur - row the plowman un -

- yokes from the val - ley and meadow all prefs to the brow to af - sist at the Feast of the Oaks.

M.^r Vernon. (and Chorus the 2^d time)

The precept we teach is con - tentment and truth that our girls may not learn to be - guile, by volti

Reason to govern the pleasures of youth and de-co- rate age with a smile. No fer-pent ap-proaches with

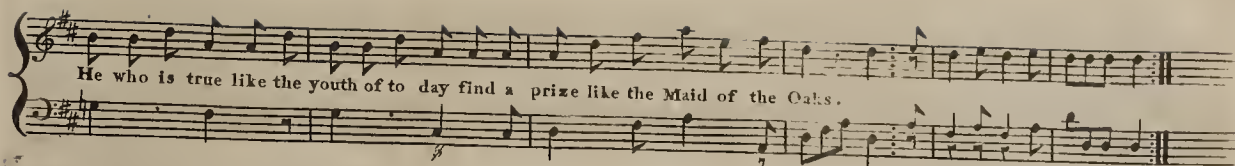
ve-ne-mous tooth no ra-ven with o-mi-nous creaks no ran-co-rous Critic more fa-tal than both shall

poison the Feast of the Oaks. Bring ro-ses and myrtles new cir-clets to

M^{rs} Smith (and Chorus the 2^d time)

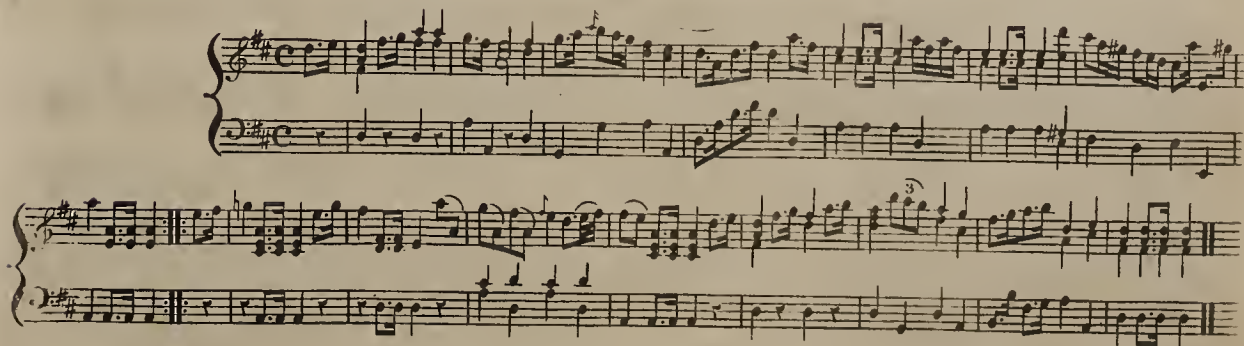
weave ply the flutes in new measures to move and lengthen the tune to the star of the eve the fa-vo-rite planet of

love. Oh Ve-nus pro-pli-tious at-tend to the lay each sheph-erd the bless-ing in-vokes may



He who is true like the youth of to day find a prize like the Maid of the Oaks.

March



The following *MRS* were sung at Lord Stanleys CHAMPETRE but Omitted in the Performance at DRURY LANE

Shepherds *Andante poco lento*

Shepherd

Mr. Barthelemon

Shepherd why so lost in ga-zing these are maids of high de-gree Ill be-

-fall their Arts of pleasing if they steal thy thoughts from me if they steal thy thoughts from

me if they steal thy thoughts from me

Mr. Vernon

Yes my fair one here are fa-ces that might make the prou-deft yeild but a-

gainst their dang'rous graces Constan- cy shall hold the Shield Con- stan- cy

Constan- cy shall hold the shield shall hold the shield

M^{rs} Barthelemon These they say are e- - ver ro- - ving strait they

M^r Vernon loath what they pur- sue I'll they know the Bliss of lov- - ing to be hap- py I'll be

M^{rs} Barthelemon M^r Vernon true to be happy I'll be true I'm con- tented one pos- sessing One to me is ever new

Unifs^o Allegro

Learn fair Strangers learn this blessing to be hap-py we are true learn fair Strangers learn the blessing to be hap-py

Learn fair Strangers learn this blessing to be hap-py we are true learn fair Strangers learn the blessing to be hap-py

we are true we are true we are true to be hap-py we are true we are true we are true

we are true we are true we are true to be hap-py we are true we are true we are true

6 6 4 7 2 8 2 8 6

6 6 4 7 2 8 2 8 6

6 6 4 7 2 8 2 8 6

Duetto

M^{rs} Smith

M^r Vernon

Andante

Grace &

6 4 7 6 4 7 6 4 7 6 4 7

Strength of Britains Isle Grace and strength of Britains Isle mayst thou long thy honour Keep

Grace and strength of Britains Isle mayst thou long thy honour Keep

Grace and make her Hills with Verdure Smile make her Hills with Verdure Smile

make her Hills with Verdure Smile make her Hills with Verdure Smile

bear her triumphs o'er the Deep Bear her triumphs o'er the Deep make her Deep

bear her triumphs o'er the Deep Bear her triumphs o'er the Deep make her Deep

Sung by O. H. Vernon

Allegretto

50

Summary of W. Vernon

Allegretto

The lil-ly shrinks on yonder plain Ex-posed to wind, o'er charg'd with rain its
fair and tender form its fair and tender form the form but near the Oaks pro-protecting bough's die
fragrant beau-ty springs and blows, un-in-jur'd un-in-jur'd un-in-jur'd by the Storm
un-in-jur'd by the Storm but Storm.

Andante
poco Lento

Clar: Vio: Crefs?

Peacefull O - live the pile shall a - dorn, a - round it, a - round it, sweet Eglan - tine Spread.

Search the World for the Rose with - out thorn and here, and here be its ge - nial bed. its ge - nial

Bed Bed on the top, on the top, lay a boun - ty - full Store, Each pro - duct, Each pro - duct, of

Nature and Art, and then and then make the off - ring more by the gi - ver's by the gi - ver's Un -

changea - ble heart. on the heart.

Sung by H.^{rs} Bartholomew

Andantino

Flauto

Basso

Viole

Sweet Night in the gale Sweet Night in the gale Queen of the spray, who hear'st who

hear'st our un-usual Song ah cease, not thy amorous lay nor fly nor

fly at the sight of the throng at the sight of the throng

at the sight of the throng

But... try try the sweet warble again and challenge

challenge the lift-ners so fine Sy: tho' the mu-fes, the mu-fes at-tend on their train to

make to make such a Concert a Concert as thyne.

Sweet Night-in-gale Sy: Sweet Night-in-gale Sy: Queen of the spray who hear't who

hear't our un-u-fal Song ah cease not thy am'us lay nor fly nor

fly at the sight of the throng at the sight of the throng at the

light of the throng.

LAST DANCE . *W.^d Slingsby . Sig.^{ro} Como . Sig.^{ra} Crespi & Madame Hidou.*

Adagio

The musical score is written for a piano and features a variety of musical textures. It begins with a simple melody in the right hand and a supporting bass line in the left hand. As the piece progresses, the right hand introduces more complex patterns, including sixteenth-note runs and triplets, while the left hand maintains a steady, rhythmic accompaniment. The tempo is marked 'Adagio', suggesting a slow, graceful movement. The score concludes with a final cadence marked 'Fine'.

A handwritten musical score on five systems of grand staves (treble and bass clef). The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system begins with a treble clef and a key signature of two sharps. The second system features a treble clef and a key signature of two sharps. The third system features a treble clef and a key signature of two sharps. The fourth system features a treble clef and a key signature of two sharps. The fifth system features a treble clef and a key signature of two sharps. The score concludes with a double bar line and a repeat sign.

p.

f.

p.

f.

Forp

p.

f.

D. C.

Gavot

Andantino

F.

Fine

F.

F.

Da Capo

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is one sharp (F#). The tempo is marked 'Andantino'. The score includes various musical notations such as trills (tr), slurs, and dynamic markings (F, F.). The piece concludes with a 'Da Capo' instruction, indicating a repeat of the beginning. The notation is in a historical style, with some ligatures and a specific clef for the bass staff.

Handwritten musical score for piano, consisting of five systems of staves. The music is in B-flat major and 2/4 time. It features various musical notations including trills (tr), accents (acc), and dynamic markings (p, f, F, F.). The piece concludes with a "Lento" section and a "Volta" marking.

Handwritten musical score on page 58, featuring six systems of grand staves (treble and bass clefs). The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'P' and 'F'. The notation is in a historical style, possibly from the 18th or 19th century.

The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melody with some rests. The third system introduces a more complex texture with multiple voices in the treble staff. The fourth system features a dense texture with many sixteenth notes. The fifth system shows a change in the bass line with more active movement. The sixth system concludes the piece with a final cadence.

Handwritten musical score for a piano piece, consisting of five systems of staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The score features various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like "1. fe" and "2. d". The piece concludes with a "Volte" marking.

A handwritten musical score on six systems of grand staves (treble and bass clef). The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The second system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The third system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The fourth system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The fifth system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The sixth system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The score is written in a fluid, cursive style, with many slurs and ornaments. The paper is aged and slightly discolored.